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MONDAY, DECEMBER 12, 1927

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## SCHOOLMEN'S WEEK PROCEEDINGS, UNIVERSITY OF PENNSYLVANIA

In THE CLASSICAL WEEKLY 11.128, attention was called to the Classical Conference which forms part of the Schoolmen's Week, held annually, in April, at the University of Pennsylvania. Brief reference will be made here to the Classical Conferences at the Eighth to the Thirteenth Schoolmen's Weeks, 1921-1926. It may be remarked that the report of the Proceedings makes an annual volume of 400 pages, more or less, which appears as a "Number" of the Bulletin of the University of Pennsylvania.

The Proceedings of the Eighth Schoolmen's Week (1921) contains one classical paper, entitled The Project Method in the Teaching of Latin, presented by Miss Ruth B. Hoffsten, of the Philadelphia High Schools for Girls. See Bulletin 21, No. 37, 279-284 (June 18, 1921).

In 1922, Mr. G. C. L. Reimer, Director of Foreign Language Teaching, Department of Public Instruction, Harrisburg, spoke on The Teaching of Latin in Pennsylvania: Its Present Situation. See Bulletin 22, No. 1, 289-295 (September 23, 1922).

In 1923 two papers were presented (or at least two found their way into the Proceedings): First Things First in the Teaching of Latin, by John Nevins Schaefer, of Franklin and Marshall College; The Content of the High School Course in Latin, by Ellis A. Schnabel, of Northeast High School, Philadelphia. Dr. Schnabel's paper was written before the College Entrance Examination Board defined anew the College Entrance Requirement in Latin (for a discussion of this definition, by Dr. B. W. Mitchell, of the Central High School, Philadelphia, see THE CLASSICAL WEEKLY 20.115-117). It is interesting to note two paragraphs near the close of Dr. Schnabel's paper.

I have made no reference to the authors read in the high school course because I do not believe that much change there is needed or essential. I do not believe there exists much Latin that can take the place of Caesar in clarity of expression, in regularity of construction and simplicity of style for the first author read. The limited vocabulary required has much to commend it to the consideration of those who are interested in giving the student conscious and early power of comprehension which a selection of passages from many authors that some second-year Latin books now give can not give. The much larger vocabulary needed for varied selections, no matter how interesting, alone, to my mind, constitutes a valid objection to their use. The variation in the content that can be readily given and that is now being shown in some Caesar texts is the inclusion of books V and VII and reading selections from all of the books as prove most interesting, instead of the reading of books I and IV in their entirety, regardless of the importance of the chapters.

The same arrangement can be made by allowing more freedom in Cicero as to the orations read or even the inclusion of Letters and the shorter essays.

And I would be the last to think of dropping Vergil's Aeneid from the content of the Latin course. Nothing read in the high school is read with greater interest,

nor is anything more valuable than it because of allusions to it in reading of the educated man of today wherever his interests in reading may lie. I can hardly understand the latest assignment of so much more of Ovid by the College Entrance Board, and I, for one, want to continue to read Vergil undoubtedly with the addition of selections from the later books, even if I had to read the requirement in Ovid as an extra-curriculum activity, on which so much stress is laid these days.

For the papers of the 1923 Schoolmen's Week see Bulletin 23, No. 38, 308-315, 316-319 (June 9, 1923).

In 1924 one paper was published, Observations of a Teacher of College Freshmen, by Professor Mervin G. Filler, Dean of Dickinson College, Carlisle, Pennsylvania. See Bulletin 24, No. 38, 310-315 (June 7, 1924).

For 1925 three papers were published: The Status of Greek and Latin in the College, Professor D. P. Lockwood, Haverford College; The College Entrance Board and the Classical Situation, Frederic C. Torrey, Episcopal Academy, Overbrook, Pennsylvania; Results in Latin Composition, Laura R. Seguire, West Philadelphia High School for Girls. See Bulletin 25, No. 38, 350-352, 353-357, 357-360 (June 6, 1925).

I take the space to quote the last three paragraphs of Miss Seguire's paper:

If we spend four or five lesson periods on the use, as I said before, of the nominative case and general rules of agreement, why do we give an examination in word order, verb forms, use of prepositions, and several case constructions other than those specified? The papers, except a very few, are generally a mass of errors, and this is not because the pupils know nothing, but because they are not able to think rapidly of a number of not very familiar things in a short time. How shall we mark such papers? Shall we pass the ones that have the main points correct and not those that have the main points largely wrong but most of the other words correct? Either one of these things would have a poor effect on the pupils who are completely convinced that the mark should be in inverse ratio to the amount of blue pencil or red ink.

Why then can we not try to convince our pupils by means of our examination questions that composition study has a real meaning? "We have been studying the nominative case and general rules of agreement", the examination should plainly state, "and now we shall see what you know about these things". Let the sentences be short, because it is just as easy for us to get our kind of information <out> of a short sentence and much less distracting to a pupil to give his. Give him a sentence like "Marcus is a soldier", and don't distract him with "That same Marcus is the best soldier in Caesar's army". A good method to discover the real knowledge of a pupil is to give about twenty short sentences with the main word in each sentence underlined, and have the pupil translate the underlined word and name the construction.

While I have found this kind of examination particularly useful for inducing exactness of thought in second year students, it is scarcely less so for more advanced work, particularly when <a> comprehensive examination must be given in a 45 minute period, e.g., in the case of our so-called senior examinations given for upper grades every semester. I do not specialize in translation of connected passages until the latter half of the senior year, and then principally on account of college entrance requirements, as I do

not consider that high school composition work is intended to train boys and girls to write the Latin language, but to make clear the Latin language as it is written.

It may be noted that one paper presented in 1925 to the Department of History and Social Studies is of interest to students of the Classics. This is entitled *The Place of Early European History in the High School Curriculum*, by Professor Walter Woodburn Hyde, of the University of Pennsylvania (see pages 367-374). It is a plea that ancient history should have a place in the High School System.

For 1926 one paper was published, *Early German Word Borrowing from Greek and Latin*, by C. Vollmer, University of Pennsylvania. See Bulletin 26, No. 38, pages 444-446 (June 12, 1926).

I transcribe parts of Professor Vollmer's paper.

Among the oldest traces of classical influences are Germanic words representing either genuine or imagined natural phenomena such as animals, birds, monsters, fruits, vegetables. The following words entered the Germanic from Greek and Latin sources in the fourth, fifth and sixth centuries, A. D., possibly a little later in one or two instances. *Elefant* (Latin: elephas), *Pfau* (Latin: pavo), *Drachen* (Latin: draco), *Birne* (Latin: pirum), *Fiege* (Latin: ficus), *Kirsche* (Greek: Kerasion; Latin: cerasum), *Kohl* (Greek: Kaulos; Latin: caulis), *Lilie* (Latin: lilia), *Mandel* (Latin: amandula), *Pfeffer* (Greek: piperi; Latin: piper); *Rose* (Latin: rosa), *Pflanze* (Latin: planta), *Frucht* (Latin: fructus), *Marmor* (Greek: marmaros; Latin: marmor).

As soon as the early Germanic tribes had made firm contacts with Roman civilization, we discover the immediate influences of these contacts in the various Germanic languages in the form of words descriptive of the higher Roman civilization. Building construction, wine and garden cultivation, the culinary art, civilized implements and apparatus and many other cultural activities which to the uncivilized Germanic tribes had heretofore remained a closed book now entered both the life and <the> language of these restless masses of Nordics. Of the copious available examples the following will suffice: *Kalk* (Latin: calcem), *Pflaster* (Greek: emplastron; Latin: plastrum), *Straße* (Latin: strata via), *Kochen* (Latin: coquere), *Speise* (Latin: species), *Butter* (Greek: bouturon; Latin: buturum), *Essig* (Latin: acetum), *Käse* (Latin: caseum), *Kette* (Latin: catena), *Becher* (Latin: bicarium; Greek: Bikos), *Kopf* (Latin: cuppa), *Kiste* (Latin: cista), *Sack* (Latin: saccus), *Tisch* (Latin: discus).

The Germanic tribes borrowed comparatively few words from the classical languages in the realm of clothing and ornamentation. *Krone* (Latin: corona) and *Spiegel* (Latin: speculum) are exceptions.

In their political life, *Kaiser* is the one outstanding word borrowed from the Latin (Caesar). Apparently the old Teutons had little need to borrow war terms and *Kampf* (Latin: campus) and *Pfeil* (Latin: pilum) are therefore to be viewed as exceptional borrowings from Latin. In the activities of peace, many illustrations can be given of the new ideas and hence the new words which entered the Germanic tongues: *Markt* (Latin: mercatus), *Münze* (Latin: moneta), *Meile* (Latin: milia passuum), *Pfund* (Latin: pondo), *Uhr* (Latin: hora), *Zoll* (Latin: telonium), *Schreiben* (Latin: scribere), *Brief* (Latin: brevis libellus).

The most profound Greek and Latin influence upon the early Germans, both in extent and in respect to the permanence of its contribution, was that of Christianity. *Kirche* (Greek: kuriakón) and *Teufel* (Greek: diabolos) were taken by the Goths from Byzantine Greek. The Roman church contributed practically its entire array of termini technici to the Ger-

mans, of which the following will serve as examples: *Münster* (Latin: ministerium), *Schule* (Latin: scola), *Kreuz* (Latin: cruceum), *Priester* (Greek: presbúteros), *Segen* (Latin: Signum, i.e., "to make sign of the cross", hence "to bless"), *Almosen* (Greek: eleamosune; Latin: eleemosyne)....

CHARLES KNAPP

## THE MODERNITY OF GREEK LITERATURE<sup>1</sup>

Eighteen centuries separate us from the last Greek writer of genuine originality and literary excellence. Is it not, therefore, the misguided zeal born of academic seclusion that would call ancient Greek literature modern in any sense of the term? Granting that the literature of Greece was a great achievement for the time and the place of its creation, has that literature any vital meaning, interest, or value to the ultra-sophisticated world of to-day? The vast majority of persons, I fear, would answer this latter question in the negative. Yet, as a lover of English letters and as a student of ancient Greek literature, I have chosen advisedly as my subject *The Modernity of Greek Literature*.

First of all some definitions seem called for. What is the exact meaning of the useful, although somewhat rare, word 'modernity'? The Century Dictionary, for example, defines it as "The quality or state of being modern; modernism in time or spirit"; 'modern' it defines by "late" or "recent", "Pertaining to the present era", "Not antiquated or obsolete, in harmony with the ideas and habits of the present". There we have it! Modern in spirit, not antiquated or obsolete, in harmony with the ideas and habits of the present. But may one say this of any part of Greek literature? Has anyone the audacity, the *τολμή*, as the Greeks would say, to make the claim?

One might maintain, surely, a certain modernity for Greek literature in view of the enormous and pervasive influence which it has exerted upon the great men of letters using the English language. Students are aware, of course, that almost every poet worthy of the name, until some of the present generation<sup>2</sup>, has been steeped in the classical languages and literatures and inspired by the great writers of Greece and Rome. English poets have ever gladly poured a libation or dedicated grateful offering to the Muses of Pieria and Helicon. Examples are Gower, Chaucer, Chapman, Spenser, Milton, Shakespeare, Jonson, Dryden, Pope, Cowper, Gray, Coleridge, Keats (though at second-hand), Shelley, Byron, Landor, Arnold, Browning, Wordsworth, Tennyson, Swinburne, and Bridges. So pervasive in truth is this influence that the lover of English literature who does not know Greek at first-hand is sadly handicapped in the understanding and the enjoyment of his own poetic heritage. But it is not of the influence of Greek literature that I would speak to-day.

Let us return to our definition of 'Modern', as that which is "Not antiquated or obsolete". I suppose

<sup>1</sup>This address, in part, was delivered at a meeting of the New York Classical Club, at Columbia University, in November, 1925.

<sup>2</sup>Professor H. R. Fairclough, in his Presidential address (1926) before the American Philological Association, showed how strong and pervasive the classical influence is, even in the case of American poets of to-day.



there are few who would deny that ancient Greek literature in this sense of the word is, to a considerable degree, modern by reason of certain original and peculiar qualities of excellence which give it even to-day, and will always give it, a prominent place among the great literatures of the world. In other words, much of Greek literature is 'classic' in the best sense of that much abused term. It is hard to improve upon Lowell's definition:

A classic is properly a book which maintains itself by virtue of that happy coalescence of matter and style, that innate and requisite sympathy between the thought that gives life and the form that consents to every mood of grace and dignity...and which is something neither ancient nor modern, always new and incapable of growing old.

But it would very likely be said, and perhaps with good reason, that I am evading the issue if I called Greek literature 'modern' because it is 'classic', and I should be reminded of that cynical definition of the word 'classic': "A classic is a book that every one praises and no one reads". Or, I may be told that a classic is a work of flesh and blood in its own day which has been attenuated and disarticulated by critics, smothered by the gratuitous exegesis of scholars, appropriated as a *corpus vile* of pedagogy by pedants so as finally and inevitably to become an object of loathing (*sollicitum taedium*) to the unhappy student. Did not Horace himself anticipate that sad fate for his work? and his fears were justified. Tennyson, for example, confesses:

It was not till many years after boyhood that I could like Horace. Byron expressed what I felt, "Then farewell Horace whom I hated so". Indeed I was so overdosed with Horace that I hardly do him justice even now that I am old.

No, Greek literature as classic is not my present theme.

Let us consider another aspect of our subject, a true aspect, I believe, and pertinent, but one which I present only in passing and to clear the ground. Can Greek literature be anything else than eternally modern when we reflect that practically all our literary forms are Greek—epic, lyric, elegiac, didactic, dramatic, dialectic, dialogue, epigram, the pastoral idyl, history, rhetoric and oratory, romance and the novel, essay, literary criticism, biography, and letter-writing?

An unsympathetic and sceptical hearer, however, might here call me to account and ask, 'Granting that the genius of the Greeks, two to three thousand years ago, originated these formal types of literary expression, can not the genius of the present day safely ignore and forget these obsolete Hellenic beginnings? Is not the formalism of Greek poetry only bonds and shackles to a generation of writers of free verse? Is not elegy obsolete, didactic poetry dead, and dialectic a bore? In historiography is not Herodotus credulous and garrulous, and Thucydides stilted and superficial? How could the Greeks write biography before Freud, and is Greek literary criticism either literary or critical?'

Let it be admitted that Greek literature has influenced for better or for worse English literature, that it is 'classic', and that it has provided certain literary

forms which still persist to some extent, can one still maintain the modernity of Greek literature in that—again let us quote our definition—any part of it is characterized by 'modernism of spirit' and that it is 'in harmony with the ideas and habits of the present'?

But what are the ideas and habits, as regards literature, of the present day? Can this question be answered without hesitation and to the satisfaction of everyone? Some might assert that the prevailing characteristic of contemporary prose fiction is stark realism. It is true that the school of Sinclair Lewis and of Theodore Dreiser, with its pitiless and photographic depiction of the vulgar and the commonplace, has recently enjoyed great vogue. But this trend of fiction is but one of many fashions. Swiftly following or even coincident with Main Street and Babbitt we see in popular favor the moving and simple Maria Chapdelaine, the romantic tale of adventure, the detective and mystery stories, the novelistic biography of a poet, the novel inordinately preoccupied with sex, and the ultra-smart chronicle, in jazz-style, of idle philanderers. But not only to the good, bad, and indifferent books of these types is welcome given. There are hundreds of thousands of readers in this country who enjoy the numerous works devoted to biography, history, criticism, essays, letters, science, and philosophy that are constantly coming from the printing-press.

What of modern poetry? A few years ago (in America, but not to the same extent in England) there were many who naively thought that there had been discovered in 'free verse' (which has always been written) an utterly novel literary form which was destined to revolutionize permanently the whole art of poetry. Now the fashion, or rather craze, of *vers libre* has not been without some consequences of decided value to the poetic art, but to-day, as has been well said, "the balloon of free verse has been punctured and largely deflated and it is realized that much good prose was being spoiled to make bad poetry". Thus the salutary truth is now generally recognized that in the composition of poetry that is to live and to allure the esthetic elements of artistic form, meter, and rhyme, the precious heritage of centuries, may be disregarded only at tragic cost.

In the dramatic art, too, to-day there is no one set form. An inconsequential play may run for months or years, but is there not box-office, as well as artistic, success in New York for Shakespeare's Hamlet, Ibsen's Wild Duck, Rostand's Cyrano, and Shaw's Joan?

It is my contention that in modern and ancient prose and verse—literature, I mean, and not ephemeral novelty or sensationalism—there is no one set type, no exclusive trend or habit. This year, as last year, and as twenty-five centuries ago, it is excellence (*ἀρετή*) and excellence alone, that appeals to those who really count—the discriminating. Excellence in the fullest sense of that noble word is immanent in those manifestations of Hellenic achievement that, *sub specie aeternitatis*, have resisted, and will ever resist, *Pluto illacrimabilis*. Chthonian Hermes, with golden wand, can never marshal to the murky darkness of the Un-

seen World the fairest souls of ancient Hellas. For of them we may say, as Simonides said of the fallen heroes of Thermopylae: 'Neither dank decay nor all-conquering Time shall bedim their fame'. The thoughts of the Greek writers as nobly expressed in a varied and profound criticism of life have fresh meaning and enjoyment for us, their cultural descendants. *This is, in truth, modernity.*

It is often said, and with truth, that Greek literature differs from modern literature in certain tendencies and preferences. So, for example, Mr. Livingstone contrasts the Hellenic "Notes" of Brevity, Perfection of Form, Truthfulness, Objectivity and Directness, and Beauty with opposite characteristics of English literature. Mr. Livingstone's contentions are sound, I think, but in all such generalizations there lurk important exceptions and overlooked factors that, like specters, arise to create confusion.

Compare, says Mr. Livingstone<sup>3</sup>, the brevity of Greek plays with those of Shakespeare. The Oedipus Tyrannus has but 1,530 lines; Hamlet is many times as long. But it must be remembered that the Athenian dramatist at the Dionysiac Festival competed with three tragedies and a fourth play, a satyr-drama. The Oedipus Tyrannus was only one of three tragedies presented by the dramatist on one occasion and there were two other playwrights competing, each with four plays. The individual plays perforce were short. But our only extant trilogy, the Aeschylean Oresteia, comprises a total of 3,796 lines. If the Greek playwright composed short plays, he wrote many of them. Sophocles produced over a hundred dramas, Euripides more than ninety; of Aeschylus even the Alexandrians possessed seventy-two.

Mr. Livingstone tells us that this brevity is in evidence in the writing of history: the whole of Thucydides, for example, could be printed in a twenty-four page issue of The London Times, with room to spare. Well, Thucydides is a good example of Greek brevity. In fact, so concise and even elliptical is he in style that he sometimes gives difficulty in interpretation, and with good reason he is cited, by Dionysius of Halicarnassus, as an exemplar of the austere style. Nearly everywhere is this directness in evidence. There is no more effective example perhaps than his terse and vivid description of the tragic fate of the Athenian prisoners in the stone-quarries of Syracuse (7.87). Such an episode would undoubtedly receive much fuller treatment from a modern historian, but who can say that to the modern reader this brief narrative does not make poignant appeal?

Yes, Thucydides is brief, but what are we to say of the brevity of Herodotus, whose delightful, but verbose and gossipy, animadversions, parentheses, divagations, and repetitions fill 800 Teubner text pages, and range through the centuries *κατὰ γῆν καὶ θάλασσαν*?

The epic, Aristotle says, must have considerable length. Of this Homer is indeed good evidence: the Iliad has 15,693 verses, the Odyssey 12,110, a total of 27,803 verses. In the handling of particular episodes,

however, Homer is brief. His narrative, for example, of the adventure with the Lotos-eaters is a masterpiece of concise description and directness of treatment. But to most moderns it is probable that Tennyson's charming, sentimental and romantic 175 lines make greater appeal than Homer's 22 verses.

Greek orators and rhetoricians often pursue a leisurely pace; their discourses abound in repetitions and *loci communes*. A single speech of Demosthenes, On the Crown, occupies no less than 94 Teubner text pages. Isocrates, Professor of Rhetoric, and Dean of an influential school, lived to be 98 years of age, and his garrulity kept pace with his years. His smoothly flowing periods suffer little interruption and a single sentence may fill almost an entire printed page. Like some moderns, he did not hesitate to repeat himself. His Panathenaic discourse fills 67 Teubner text pages.

But, when all is said that we can say for the length and repetitiveness of some Greek authors, it is hardly conceivable, even if papyrus had been as cheap then as paper is now, and fountain-pens and typewriters had been on sale in the Athenian *agora*, that any Greek could or would have been guilty of a single romance of the appalling length of the Victorian novel or a biography in the ponderous two-volume edition which is the fashion of the present day.

Is not Greek perfection of form the ideal of every artist of to-day, whatever his field, who has taste, standards, and training and who is striving for the immortality of his art and not for ephemeral notoriety? I do not mean that the modern dramatist should slavishly imitate the Attic tragedians, or that the American architect should build Greek temples for Manhattan buildings of commerce, or that sculptors of to-day must find inspiration only in Hellenic gods and athletes. Modern needs and life are not identical with those of Periclean Athens. But there exist certain artistic canons, such as proportion, symmetry, harmony, sincerity of purpose, and thoroughness of execution that, all the world agrees, were observed by the Greek artists in every kind of artistic effort. These, their canons, are not obsolete, but inevitably are the same for us, for, like the heavenly bodies, they abide through the centuries.

I am far from asserting, however, that all of Greek literature is of equal and compelling interest to modern taste. To the Hellenist there is but little of Greek literature—and I emphasize the word literature—that is not informed with beauty and replete with meaning. But to the layman reader it is a fact, no doubt, that in the works of even the masters of Greek poetry there are, particularly in some authors, elements of austerity, of objectivity, and of allusiveness that may fail to appeal to his sympathies. By 'reader' here I mean, of course, the Greekless reader who has become acquainted with portions of the literature through translations. Now every translator is inevitably a traitor, but some are blacker than others. I am always amused, and at the same time rather provoked, I fear, when students, entirely ignorant of Greek, naively compare poets as to style entirely on the basis of translations. By such students Sophocles,

<sup>3</sup>The Legacy of Greece, 254, edited by R. W. Livingstone (Oxford, at the Clarendon Press, 1921).

read in a pedestrian prose perversion, may be summarily condemned, while Euripides, seen through Gilbert Murray's poetic spectacles, may arouse their enthusiasm.

To a modern heir of many civilizations and literatures Greek simplicity and Greek directness may seem at times rather bald and lacking in charm. The theatergoer of to-day, for example, may not find enough diversion in Greek tragedy, which was so influenced by the religious and moral elements of its origin. He may wish for more action in the Prometheus Bound, or think that the Ajax should have come to an end with the suicide of the hero, or that the final scene of the Persians should have been curtailed. He may think Aristophanes tedious when that playwright becomes personal and local in his allusions. He will, in all probability, fail to understand the real meaning of the chorus and even resent its songs as impertinent. The truth is that he who would fully enjoy and appreciate the verse of an Aeschylus or the periods of a Demosthenes must possess a sympathetic attitude, a realization of purpose and meaning, a knowledge of background and allusion, an appreciation of form and of the meaning and sound of the words and the rhythms of the original. Yet good translations may be richly rewarding.

It is not strange, of course, that there should be certain characteristics alien to modern feeling in a literature that expresses a civilization so many centuries removed from our own. What is surprising is that these elements should be so insignificant compared with the qualities that have rich import for cultured people of to-day.

The comparative neglect, for example, by Greek writers of the theme of romantic love between the sexes, a theme so dear to our playwrights and writers of fiction, may be disappointing to some 'moderns' of the younger generation. But the persons who may have been told that deep affection did not exist in ancient Greek days between youth and maiden, husband and wife will be surprised to find in Greek authors from Homer to the Greek Anthology so many beautiful expressions of love and devotion, although this tie is seldom the all-important element, as it with us, in the poem or the play.

In the Antigone of Sophocles such love, existing between the heroine and Haemon, is thus summed up by Ismene, 'There can never be such love as bound him to her', a love which caused the son of Creon voluntarily to follow Antigone in death and which inspired the Chorus to sing a splendid lyric on the theme of the power of Love (781-790. I use Jebb's translation):

Love, unconquered in the fight, Love, who makest havoc of wealth, who keepest thy vigil on the soft cheek of a maiden; thou roamest over the sea, and among the homes of dwellers in the wilds; no immortal can escape thee, nor any among men whose life is for a day; and he to whom thou hast come is mad.

The love of Deianira for Heracles and its tragic sequel is portrayed with consummate pathos by Sophocles in the Women of Trachis, while the deep affection uniting Hector and Andromache as depicted

by Homer has given immortality to this youthful and tragic couple.

Is there a finer description of the happy marriage than Odysseus's prayer for Nausicaa (Odyssey 6.180-185):

'...And may the gods grant thee all thy heart's desire: a husband and a home, and a mind at one with his may they give—a good gift, for there is nothing mightier and nobler than when man and wife are of one heart and mind in a house, a grief to their foes, but to their friends great joy, but their own hearts know it best'.

Greek poets sing, although not so insistently as modern, of the power of love to bring bliss or tragedy to mortals. In the Alcestis the devoted love of a wife for her husband leads her a willing victim in his stead to the mouth of the very grave. In the Hippolytus the unholy love of Phaedra for her stepson involves them both in death. In the Medea, too, love suffers shipwreck so that the Chorus sings (627-634. I use the translation by Professor Gilbert Murray):

Alas, the Love that falleth like a flood,  
Strong-winged and transitory:  
Why praise ye him? What beareth he of good  
To man, or glory?  
Yet love there is that moves in gentleness,  
Heart-filling, sweetest of all powers that bless.  
Loose not on me, O Holder of man's heart,  
Thy golden quiver,  
Nor steep in poison of desire the dart  
That heals not ever.

In the Greek Anthology there are many charming expressions of love, although some of the little poems are all too modern in their conscious sentimentality. Familiar is the poem, 'The Kiss within the Cup', by Agathias<sup>4</sup>:

I love not wine, but shouldst thou wish  
That I its slave might be,  
Thou needst but to taste the cup,  
Then hand it back to me.  
For unto me that cup would bring  
From thy dear lips a kiss,  
And while I drank would softly tell  
How it received such bliss.

Meleager's farewell to Heliodora is a threnody that reveals beauty through a mist of tears:

'Tears I give to thee even below with earth between us, Heliodora, such relic of love as may pass to Hades, tears sorely wept; and on thy much-wailed tomb I pour the libation of my longing, the memorial of my affection. Piteously, piteously, I, Meleager, make lamentation for thee, my dear, even among the dead, an idle gift to Acheron. Woe is me, where is my cherished flower? Hades plucked her, plucked her and marred the freshly blown blossom with his dust. But I beseech thee, Earth that nurest all, gently to clasp her, the all lamented, O mother, to thy breast'.

This touching farewell tribute of husband to wife was written by Crinagoras<sup>5</sup>:

Unhappy, by what first word, by what second shall I name thee? Unhappy! This word is true in every ill. Thou art gone, O lovely wife, who didst carry off the palm in bloom of beauty and in bearing of soul; *Prote* wert thou truly called, for all else came second to those inimitable graces of thine.

<sup>4</sup>Translated by Lilla C. Perry (in Greek Poets in English Verse, Edited by W. H. Appleton, Boston, Houghton Mifflin Company, 1893).

<sup>5</sup>J. W. Mackail, Select Epigrams from the Greek Anthology, 281 (London, Longmans, Green and Company, 1911).



In the New Comedy of Menander and his contemporaries the importance of the love element, noble or ignoble, is conspicuous, while in the Alexandrian Age of Greek literature love has become with some poets almost an exclusive theme.

Enough, however, of this theme of love, not stressed, it is true, by Greek authors of the classical period, but by no means ignored, as is sometimes asserted.

It is difficult for me to choose from the richly-spread and inviting banquet-table of Greek literature fragments illustrative of ancient modernity (if I may be permitted this *oxymoron*). There is so much that invites and even demands a taste, while our time is so short.

To an audience familiar with Homer I need not call to memory innumerable passages that can never lose their appeal to untold generations.

Among the lyric poets, aside from Sappho and Pindar, I am tempted to award the prize to Simonides for his Lament of Danae, a poem of exquisite and haunting beauty, which has been nobly translated by Symonds (*Studies of the Greek Poets*, 1.331-332. New York, Harper and Brothers: no date). The young mother Danaë, with her infant son Perseus, has been set afloat upon the sea to die:

When in the carved chest,  
The winds that blew and waves in wild unrest  
Smote her with fear, she, not with cheeks unwet  
Her arms of love round Perseus set,  
And said, O child, what grief is mine!  
But thou dost slumber, and thy baby breast  
Is sunk in rest,  
Here in the cheerless brass-bound bark,  
Tossed amid starless night and pitchy dark.  
Nor dost thou heed the scudding brine  
Of waves that wash above thy curls so deep,  
Nor the shrill winds that sweep,—  
Wrapped in thy purple robe's embrace,  
Fair little face!  
But if this dread were dreadful too to thee,  
Then wouldst thou lend thy listening ear to me;  
Therefore I cry,—Sleep, babe, and sea, be still,  
And slumber our unmeasured ill!  
Oh, may some change of fate, sire Zeus, from thee  
Descend, our woes to end!  
But if this prayer, too overbold, offend  
Thy justice, yet be merciful to me!

Some passages in the drama have already been commented upon. A respect not without awe for the inspired sublimity of Aeschylus as dramatic poet and an abiding affection for Sophocles as the veritable embodiment and exemplar of the Greek genius do not blind me to the extraordinary poetic and dramatic virtues of Euripides. To modern feeling, unaffected by first-hand study of Hellenic life and thought, it is Euripides who makes the greatest appeal. Of one of his plays I would speak briefly, the *Iphigenia at Aulis*. In this play there are certain scenes of remarkable dramatic and theatrical effectiveness. You will recall that the wrath of Artemis, who detains the Greek fleet at Aulis, can be appeased only by the sacrifice of Iphigenia, daughter of Agamemnon, captain of the host. A deceitful letter from the king (forced to act thus) invites to Aulis from Mycenae mother and daughter. Iphigenia believes that she is to wed the hero Achilles, who is in ignorance of this scheme. Aga-

memnon, repenting of the arrangement, unsuccessfully attempts to prevent his daughter's coming. Mother and daughter arrive, bringing rich dowry for the happy wedding. Hardly any scene in Greek drama exceeds in pathos the meeting that ensues between the affectionate and trusting daughter and the heartbroken father. There shortly follows a very dramatic encounter when Clytemnestra warmly greets Achilles as the prospective husband of her daughter only to be astounded and humiliated by his complete ignorance of the whole matter. The character of Iphigenia in this play, beautifully drawn throughout, is most appealing. Her girlish naturalness at the beginning of the play, her attitude towards Achilles, her prayers for mercy when she learns her fate, and finally her determined resolve to die, a willing sacrifice, for the sake of Hellas—all these emotional states of mind are depicted by Euripides, master of the theater, in a manner to be envied even by the greatest modern playwright.

If some of the poetry of Aeschylus or of Pindar may be poured only with difficulty into a modern mould, this is not true of Menander<sup>6</sup>, Attic author of comedies. This popular and prolific playwright of the fourth century B. C., brilliant exponent of the New Comedy, and chief begetter of Roman comedy as we have inherited it from Terence and Plautus, is justly famed for character-drawing and as a veritable *speculum vitae*. Some of the proverbs found in Menander are the common property of mankind. Famous indeed are the following:

'A lover's quarrel has but short-lived strength'.  
'Old men are children for the second time'.  
'For me none is a foreigner if so be he is good'.  
'One nature is in all and it is character that makes the tie of kin' (*Humani nil a me alienum puto*).  
'The man dies young on whom the gods their love bestow'.  
'Evil communications corrupt good manners'.  
'We live, not as we wish to, but as we can'.  
'How universally God joineth like to like!'

Certain brilliant and paradoxical utterances of Menander might be envied by G. B. Shaw.

'The problem for a soldier, Smicrines, is to find a pretext for saving himself; for dying there is plentiful provision'.

'In many ways the saying "Know thyself" is not well said. It were more practical to say, "Know other folks"'.  
'I've never envied an expensive corpse. He and the very cheap one go alike to the selfsame dignity'.

'Physicians, you know, by way of building a towering reputation, are wont to diagnose insignificant troubles as greater ones and to exaggerate real dangers'.

'To do wrong is something innate and common to all men, but to retrace one's course of wrong belongs not to the average man but to the eminent'.

'If so be one has a fine body and a poor soul he has a fine boat and a poor pilot'.

'The woman who is discreet is a magazine of virtue'.

Menander is himself a 'magazine' of wisdom, a keen observer and delineator of the human comedy. In

<sup>6</sup>See Francis W. Allinson, *Menander—The Principal Fragments* (Loeb Classical Library, 1921. See THE CLASSICAL WEEKLY 15: 189-190).



concluding these brief quotations I will read a fragment which is well translated by Symonds (2.234):

When thou wouldst know thyself, what man thou art,

Look at the tombstones as thou passest by:

Within those monuments lie bones and dust

Of monarchs, tyrants, sages, men whose pride

Rose high because of wealth, or noble blood,

Or haughty soul, or loveliness of limb;

Yet none of these things strove for them 'gainst time:

One common death hath ta'en all mortal men.

See thou to this, and know thee who thou art.

As an observer of human nature Menander had enjoyed the tuition of Theophrastus, author of the *Characters*, and had borrowed therefrom. When Aristotle died, in 322 B. C., he bequeathed his Lyceum to his brilliant pupil, Theophrastus, who was philosopher, rhetorician, scientist, and essayist. During an administration of thirty-five years this College President lectured on the Peripatetic philosophy, wrote a treatise *On Style*, published a valuable work on Botany, and, as a *parergon*, and perhaps as model exercises for his pupils, composed a series of *Moral Characters*. These famous little character-sketches mercilessly portray the weaknesses, bad manners, and vulgarities—deviations from the golden mean—of various types of individuals in contemporary Athenian society. I suppose that Theophrastus regarded these little character-studies as the slightest of his literary and scientific writings, but alone they have given the author an immortal name.

The humor of Theophrastus inevitably suggests that prince of fun-makers, the brilliant satirist and romancer, Lucian. In a certain sense there is no more modern Greek author than he who, as Photius cleverly says, was serious in only one thing, namely, in not being serious about anything. Lucian, like some other Grecians, has had innumerable imitators, but no superiors in his own literary field.

The modernity of Euripides, the Greek Ibsen, led us to Menander. Menander suggests Theophrastus, the forerunner, and superior, of Hall, Earle, Overton, and La Bruyère. The *Characters* of Theophrastus remind us of Lucian, who is modern to every generation. One could continue almost indefinitely in this survey of Greek writers who were not only modern to their contemporaries but whose light shines brightly for us. I have said little or nothing of the charm of the Homeric Hymns (especially the Hymns to Demeter and Hermes), of the poetic philosophy of Plato, of the wisdom of Aristotle, of the sadness of Simonides, of the songs of Alcaeus and Anacreon, of the sublimity of Sappho, of the vehemence of Demosthenes, of the lucidity of Lysias, of the immortal pastorals of Theocritus, Bion, and Moschus, of the literary criticism of Longinus and Dionysius of Halicarnassus, of the biographies of Plutarch, and of the piquant Mimes of Herondas. I must send you for yourselves to the treasure-house of Greek letters.

If there be any in this audience who do not possess the golden key to this sanctuary, will you not most seriously ponder what I shall now briefly say? If there is here present any teacher of Latin, or of modern

languages, any lover of English poetry or of good literature in any language who has not studied Greek at first-hand, I implore you not to let another year go by without beginning its study. If you are too busy during the winter to undertake such a pursuit, there is the leisure of the summer perhaps available. Not to know, enjoy and love Greek is a cruel and unnecessary deprivation for oneself and an injustice to pupils, if one is a teacher. According to the Report of the Classical Investigation only 25% of the 22,500 teachers of Latin in this country know any Greek at all and of these only one-half have studied the language beyond the Secondary School stage. This unfortunate condition must be remedied. Greek and Latin are sister languages and literatures and Latin has borrowed heavily indeed from her Hellenic sister. Latin can not be fully appreciated or interpreted without Greek. The teacher of Vergil who knows Homer in the original is a far more interesting and a far better teacher of Rome's glorious bard.

Greek literature is not modern simply because of its influence on our literature and thinkers, it is not modern merely because it is admittedly classic, it is not modern solely because to ancient Greece we owe the very origin of our formal types of literary expression. It is modern because it is "Not antiquated or obsolete", because so much of it is "in harmony with the ideas and habits of the present". Not, to be sure, is it in harmony with the ideas and habits of the vulgar and the comparatively illiterate, the 'Boeotians' of our day, but it is in harmony with the ideas and habits of him who has been blessed by Nature and the Muses with some taste, discernment, and literary appreciation, of him who has profited or who is capable of profiting by some form of truly liberal education. Greek literature is modern because its inherent excellence is a varied excellence that appeals to diverse temperaments and needs—grave and gay, didactic and philosophic, idealistic and realistic, imaginative and literal. The thoughts and the forms that were true and beautiful to the Greeks remain true and beautiful to us.

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LA RUE VAN HOOK

## REVIEWS

Camilla: A Latin Reading Book. By Maud Reed. With an Introduction by Louise K. Lammers. New York: The Macmillan Company (1926). Pp. xiv + 91.

Camilla will receive a warm welcome from those who are already acquainted with her charming younger sister, Julia, and indeed from all teachers who desire fresh and interesting reading-matter either as an aid in the transition from the beginners' book to Caesar or as supplementary reading. The little book contains eight stories, or descriptions, as follows: Campi Elysii (1-4); Camilla (5-12); Via Appia (13-16); Halcyone (17-23); Roma a Gallis Expugnata (24-30); Alcestis (31-39); Iason Adolescens (40-49); C. Iulius Caesar (50-59). Vocabularies follow.

It was a happy idea to let the maid who was the *decus Italiae* give the title to the book, and the note of Italian patriotism thus struck has an echo in the story of the saving of the citadel of Rome from the Gauls. The style in which these and the other tales are told is distinctly less simple than that of Julia, yet easy enough to afford pleasurable reading for about the beginning of the second year. As the book progresses, sentences somewhat more complex are introduced, giving practice in indirect discourse and the commoner participial and subjunctive constructions. Even the brief biography of Julius Caesar, however, is not so Caesarian in style as, for example, the story of Ulysses in *Fabulae Faciles*.

What distinguishes this book especially among the numerous attractive reading-books that are now appearing is its poetic atmosphere. The imaginative quality of the romantic tales from Vergil and Ovid and from the Greek poets is enhanced by exquisite bits of English and of Roman poetry which preface and conclude each story. A fine translation from Simonides fittingly introduces the little volume.

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EDITH F. CLAFLIN

Selections from Menander. Edited by W. G. Waddell. Oxford University Press (1927). Pp. xxxvi + 182. \$2.50.

The selections from Menander edited by Mr. W. G. Waddell are intended for use in Schools and Colleges. The contents of the book are as follows:

Introduction. I. Life and Times of Menander (ix-xiv); II. Menander's Comedies: his 'Resurrection' (xiv-xvii); III. Menander and the New Comedy of Greece (xvii-xxi); IV. The Dramatic Art of Menander (xxi-xxx); V. Structure, including Metre (xxx-xxxiii); VI. Details of the Representation (xxxiii-xxxvi).

The text given includes Epitrepontes 1-201, 494-547, 628-680, Frag. 179 (1-13); Hero 1-48 (13-16); Samia 4-102 (16-20); Perikeiromene 1-51 (20-22); Georgos 31-86, Fragg. 94, 93, 100 (22-25); Other Fragments (25-51). The Notes cover pages 53-178, the Indices pages 179-182.

There are four excellent illustrations. The compact Introduction is comprehensive and serviceable to the last degree. The author has utilized the work of modern scholars and has skilfully illustrated his subject with quotations from ancient writers. He does little to supplement or interpret the views of others. Neither does he attempt to estimate Menander's position in literature. Perhaps this is unnecessary in a text-book meant for Schools.

One may quarrel with the editor's use of selections only. He has provided material for a study of the language of Menander, but he gives the student only a slight opportunity to judge Menander as a dramatist, because he includes only scraps of plays. Both the Samia and the Epitrepontes might have been presented in a way to make the action clear and to arouse the interest of students in the play of personality. The Perikeiromene is less satisfactory for this purpose

because of its uncertain text and plot, but it is my experience that College classes invariably appreciate these three plays when they are presented in a way to bring out dramatic values and the play of personality. Professor Capps's excellent edition<sup>1</sup> is still the only one available in English which gives the plays in full, and that is now inevitably out of date, as well as somewhat overloaded for use as a text-book early in the Greek course. If a suitable edition were provided, preferably with a vocabulary, Menander might well be read in the third year of the study of Greek. Mr. Waddell presumably had in mind the requirements of English Schools, which naturally differ from those of American Colleges. In the latter there is no need of omissions *pudoris causa*, and the study of language must be reinforced by development of interest in the plot and the characters.

Mr. Waddell's notes are full and mostly correct. He has culled the literature of the subject and has evidently conducted some quiet researches of his own. The critic, however, will still be finding fault, and I list the few points that I have noted for criticism. The babe Oedipus was not found by a shepherd in Sophocles's play, as is stated in note 3 on page 53. In the first line of the Epitrepontes *συκοφαντεῖς* is rather 'you're playing a sharp game, you've no honest claim'. At Epitrepontes 122 the contrast between the preserving of the babe's animal existence and his existence as a particular person should be brought out. 'His hope of preserving his identity' might do as a rendering. In Epitrepontes 154 *θάρρον* means, as Wilamowitz shows, 'at once'. The meaning 'rather' is not really justified by any parallel. Translate by 'It's high time all judges were like him'. In Epitrepontes 499 it is more likely that Charisius was listening at the street door to a conversation that took place on the stage. On page 98 the editor has unfortunately adopted Wüst's unnecessarily ingenious reconstruction of the plot of the Samia. There is no difficulty in the much simpler hypothesis contained in Van Leeuwen's third edition. There is no need to suppose that Plangon and Chrysis had babies of exactly the same age. One of them may have been several weeks older than the other, so that the improbability criticized by Wüst does not even exist; in any case it would not be very important. In Samia 15 *πλεῖω* is not 'more than usual' but 'a good many'. In Samia 55 *οὐθ'* is the better reading. Demeas will not even let the suspicion enter his mind. In Samia 96 the use of the present imperative to order someone to do something different in contrast to his present activity or inactivity might have been pointed out. The translation should be, 'Stop swearing', 'No more oaths'.

The printing is excellent and the illustrations are admirably chosen and executed. The editor is to be congratulated on the care and thoroughness with which he has done his work.

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<sup>1</sup>Four Plays of Menander—The Hero, Epitrepontes, Perikeiromene, and Samia—, Edited, with Introductions, Explanatory Notes, Critical Appendix, and Bibliography (Boston, Ginn and Company, 1910).